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of a few large pages, too many slightly-related things have been assembled upon one page. This may make a good panorama but it does not favor the clear grasp of one unit topic. There is too much landscape for a clear memory-photograph. In brief, then, the book is a valuable aid to pupil and teacher; but it would be more valuable if it were more complete and more truly *graphic*.

THE HAVERFORD SCHOOL.

FRANKLIN A. DAKIN.

Modern Greek in Asia Minor. A Study of the Dialects of Silli, Cappadocia and Pharasa with Grammar, Texts, Translations and Glossary. By R. M. Dawkins. With a Chapter on the Subject-matter of the Folk-tales, by W. R. Halliday. Cambridge: at the University Press (1916). Pp. xiv + 695. 9 illustrations and 2 maps. \$9.50.

Most of the works which have appeared in recent years in the field of Modern Greek dialectology have been devoted to Greece and the islands, but the precarious condition of the Greek dialects of Asia Minor, threatened by the crushing advance of Turkish, by the danger of absorption into the common Greek, by the increasing emigration, and by persecutions which have become even more bitter since the outbreak of the present war, has made it necessary to study this neglected modern Greek in order to preserve a record of the Greek language as it developed in an isolated area separated from the rest of the Greek-speaking world. This pressing need has been met by the admirable, though expensive, book of Mr. Dawkins, who was formerly Director of the British School at Athens and had travelled extensively in Asia Minor. Mr. Dawkins shows that he is a highly trained philologist and takes his place at once with Hatzidakis and Thumb as one of the greatest authorities in the field of Modern Greek philology. His book is full of detail and erudite, but accurate, original, and sane, one of the most important books in Greek philology. It will appeal not only to philologists and grammarians but to students of folk-lore and social history, for after the introductory and grammatical chapters, the latter taking up nearly two hundred pages, there follows a chapter by Professor Halliday on the subject-matter of the folk-tales which Mr. Dawkins himself had recorded in his travels. Three quarters of these most interesting dialect folk-tales are printed with the Greek text on one page and an English translation on the opposite page (284-579). An important glossary for the dialects and for the Turkish words and a good index and two maps complete the book, which is illustrated with many good photographs taken by the author himself. The bibliographies are extremely full. I miss only J. C. Lawson's *Modern Greek Folk-lore and Ancient Greek Religion*, but perhaps the omission is intentional, since we are told (217) that it cannot be too strongly insisted that there is no special connexion between ancient mythology and modern Greek folk-tales. Certainly it does seem that

there are almost no such survivals in Asia Minor as the Callicantzari or centaurs in Greece; but it will be difficult for the classical student of survivals to believe that the Phárasa story (551) has no connexion with the story in the *Odyssey*, even though there may be some 211 variants, all perhaps going back to a pre-Homeric folk-tale.

The Cyclops ran up; he seized the seven priests. He carried them to his house. In the evening he roasted one priest; he ate him. He was fat. He ate him; he got drunk. The six priests rose up. They heated the spit. They drove it into the Cyclops' eye. They blinded the Cyclops. They ran away. Inside the stable the Cyclops had seven hundred sheep. They went into the stable. They flayed six sheep. They left their heads and their tails. They got into the skins. In the morning the Cyclops rose up; he drove out the sheep; he took them by the head and tail. He drove out the seven hundred sheep. He shut the doors. He went inside; he searched for the six priests. He could not find them. He found the six sheep killed.

The story told in the dream (359) reminds me somewhat of the Danaë story. Here again there is probably no survival of the Greek myth, but both go back to a common type of folk-tale.

And the woman said, "Let us fetch a chest; let us put the boy into it, and throw it into the sea". They put him into the chest; they threw him into the sea. Afterwards floating and floating he came to the edge of the sea. Afterwards a female servant saw him there, and went and told her master. Her master said, "If it be a man", said he, "it shall be mine; if it be a thing", said he, "let it be yours", said he. They opened it. They saw a little boy, who is floating in it. Her master took the boy and made him his child.

The other stories are fairly representative of the main types of Greek folk-lore. For example there are three versions (363, 447, 515) of the story of The Forty Thieves which most know from the *Arabian Nights* and which is very popular in Greece; but the tales of a Cinderella, a Beauty and the Beast, a Strigglia, and a Skandalos are lacking.

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#### A MINIATURE DRAMA: AENEID 1. 338-368

A miniature drama is found in a familiar passage, Aeneid 1.338-368, where Venus points out to Aeneas, her son, the ill-fortune of Queen Dido, which compelled her to leave her native land in search of a new kingdom in Africa. The dramatic personae are Dido, Sychaeus, and Pygmalion. The scene is laid in ancient Tyre, the Mediterranean, and Carthage in the days of its founding.

In this tragedy of Sychaeus we have a Prologue (338-342), Five Acts (343-359), an Epilogue (360-368); a rising and a descending action, culminating in the climax of the Fourth Act; a plot or *dolus*, involving the murder; and a *dénouement*, indicating Dido's way of escape from her impending misfortunes.

These thirty lines present, at least in bold outline, a drama of perfect form and content. Love is the main-spring of the dramatic action, with greed and jealousy as conflicting elements, and, though thwarted, love is

still triumphant, following the queen even after the death of her murdered husband. The love of money leads to this terrible crime, but the love of Sychaeus for his wife overcomes all difficulties and finally reunites them in the lower world. The drama moves on to a grand consummation in the triumph of right over wrong.

The Prologue (338-342) tells us about the Punic realm, the Tyrian nation, Agenor's town, the Libyans, and Queen Dido.

The First Act (343-346) informs us that Sychaeus is Dido's husband, 'wealthiest of Phoenician land-owners', and the Second Act (346-347) that Pygmalion is Dido's brother, 'in crime monstrous beyond the rest of men'. The Third Act, in one brief sentence (348), informs us of the feud which arises between the two; the Fourth (348-352) describes the murder of Sychaeus and its concealment. The Fifth (353-359) portrays the appearance of Sychaeus's ghost, unveiling 'the dark domestic crime' and unsealing 'a hoard of treasure hid in the earth'.

The Epilogue (360-368) sets forth the events subsequent to the conversation between Dido and the ghost, the preparation for flight, the seizure of the treasure, the sailing of the ships, the landing in Carthage, and the purchase of land for a new city.

The five acts are sketched in the space of about one hundred words, and the whole drama, including the Prologue and the Epilogue, in less than two hundred words<sup>1</sup>.

WESTERN MARYLAND COLLEGE.

H. OSBORNE RYDER.

### LAUDES HIEMIS

Palinodia in Horati Carmen 1.4

*Irruit acris hiems dura vice frigoris nivosi,  
pratisque flores eripit gelatis;  
nunc stabulis placidum gaudet pecus et viator igni,  
portusque navim liberat procellis.*

*Nec pila<sup>1</sup> iam pueris placet incita, nec libet dolosos  
hamos parare piscibus tenellis;  
flumina nec nantur nimis algida, membra nec calore  
defessa quaerunt arbores opacas.*

*At iuvenes properant rapido pede rura pervagari,  
densasque silvas aut agros apertos;  
fortius ut reboat colles prope cantilena laeta,  
aves sonoras quis dolet silere?*

*Mox, cum bruma tenax glacie premet impetus aquarum,  
nec vis procellae nec calor focorum  
impediat pueros, pensis cito ferreis<sup>2</sup> carinis,  
temptare cursu rivulos gelatos.*

*Luminibus nivis ut campus nitet, arboresque fulgent  
gemmis coruscae milibus, refractis  
solis per radios, grata prece concinamus orbis  
Patrem benignum temporumque<sup>3</sup> Regem!*

ST. STANISLAUS SEMINARY,  
Florissant, Mo.

A. F. GEYSER, S. J.

<sup>1</sup>With Professor Ryder's paper may be compared an editorial in THE CLASSICAL WEEKLY 8. 169-170, on The Aeneid as a Tragedy.  
C. K.

<sup>1</sup>*pila incita*, 'foot-ball'. <sup>2</sup>*ferreae carinae*, 'skates'.  
<sup>3</sup>'seasons'.

Some time ago a Professor of Latin in a Western College wrote to me as follows:

"Nearly all discussions of the value of Latin have been from the view point of High School Latin. May we not have a discussion of the value of College Latin?"

The writer went on to say that students who have had four years, or even only two years, of Latin in the High School think that they have had Latin enough and that only prospective teachers of Latin will or should elect Latin in College.

In a somewhat extended search in various periodicals recently, not merely periodicals primarily devoted to classical interests, but to others, I have found little bearing on the subject suggested by the correspondent in question. In Educational Review 43 (1912), 236-249, Professor R. D. Stuart, of Princeton University, published an article entitled Latin in the College Course. This article deals to some extent with the theme the correspondent had in mind—what College Latin ought to do for a young man or woman.

I shall be obliged to any reader of this note who will send me the title of any other article bearing on this subject. In the meantime, it may not be amiss to conclude with a reference to Dean Gildersleeve's article, The Purpose of College Greek, published in THE CLASSICAL WEEKLY 10. 114-117. C. K.

### LAUDES HIEMIS<sup>1</sup>

Now longer over fields and plains are Autumn's flowers  
blown,  
For Winter with his icy breath has come into his own;  
Now barnyards, ports and jolly inns become the nonce  
again  
The winter refuge of the herds and merchant craft and  
men.

Now football, king of autumn sports, has lost his power  
to thrill,  
While rainbow trout glide undisturbed through brook-  
let, lake and rill;  
Now too the lure of shady nooks has spent its magic  
spell,  
And once inviting waters now the whistling youth repel.

But arm in arm with springy step the young men sally  
forth  
To tramp the rural roads and fields from southwards to  
the north;  
When nearby hills reecho with the music of their glee,  
What honest critic misses then the warbler's minstrelry?

When brusque King Winter next in turn has roofed the  
streams with ice,  
No more will cozy fire-place the stripling youth entice;  
He whets his skates and pushes forth disdainful of the  
wind,  
With rhythmic strokes to race along and leave the miles  
behind.

While all the earth reflects the gleam of newly fallen  
snow,  
And frosted trees bedecked with gems a fairy starlight  
throw,  
Come let us praise with grateful hearts the Master, so  
benign,  
Who from the clouds directs the world with Providence  
Divine!

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<sup>1</sup>A translation of Father Geyser's *Laudes Hiemis*.